

MAY 18 1909

Rudolf Bial

COMPOSITIONS

Der Liebesring. Operette.



Der Herr von Papillon.
Operette



Höschchen hatte einen Piepmatz.
(Die Mollenburger)



(R)

Greeting to America. March.



On the beautiful Hudson.
Waltz.



Adelina Patti Polka

ARRANGED FOR THE PIANOFORTE

GREETING TO AMERICA. March.	50¢	LOCKVOGEL. Polka.	50¢	AMERICA CHAMPAGNE Gallop.	50¢
LIEBESRING. Waltzes.	75	BLONDIN. March	50	DOCTOR CLYDE. Polka.	50
YARRA SONGS. Waltzes.	75	EVER MERRY. March.	50	BOUQUET Polka.	50
ON THE BEAUTIFUL HUDSON. Waltz.	75	GAMBRINUS. Polka.	50	ADELINA PATTI POLKA.	50
ANNIVERSARY. March.	50	SHOOTING STAR. Gallop.	50	LA BELLE AMERICAINE. Polka.	50
YOSEMITE VALLEY. Waltz.	75	WILHELMJ. March	50	BABY. Polka.	50.
HERALD. March.	50	GEISTINGER. Polka.	50	VERLOBUNGS. March.	50.
BACHELORS Waltz.	75	METROPOLITAN. March.	50	KÜNSTLER ELITE. Polka.	50

NEW YORK.
EDWARD SCHUBERTH & Co.
23 UNION SQUARE.

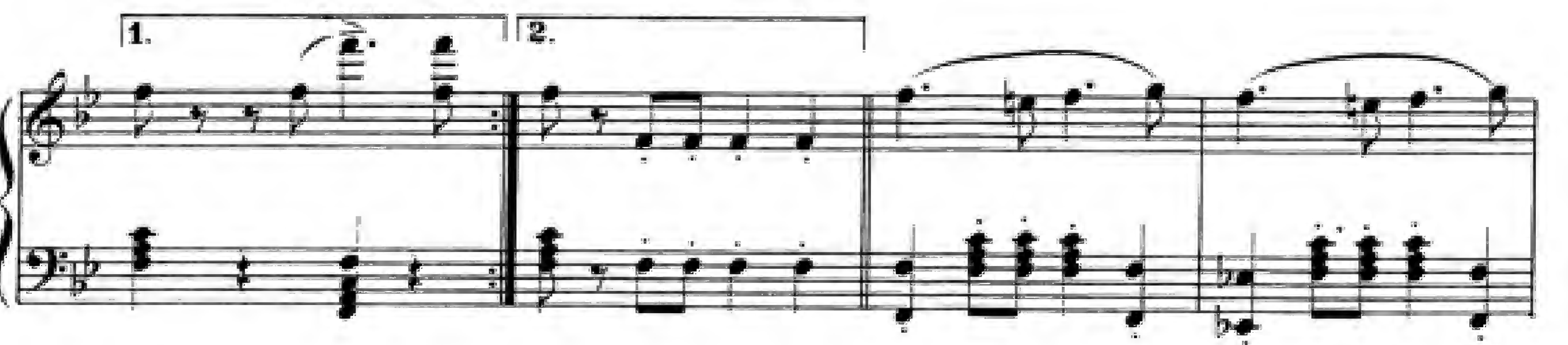
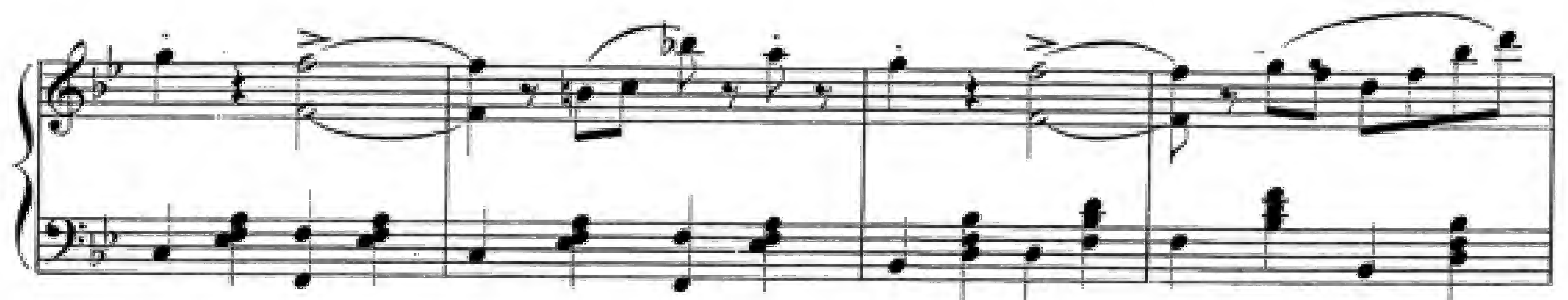
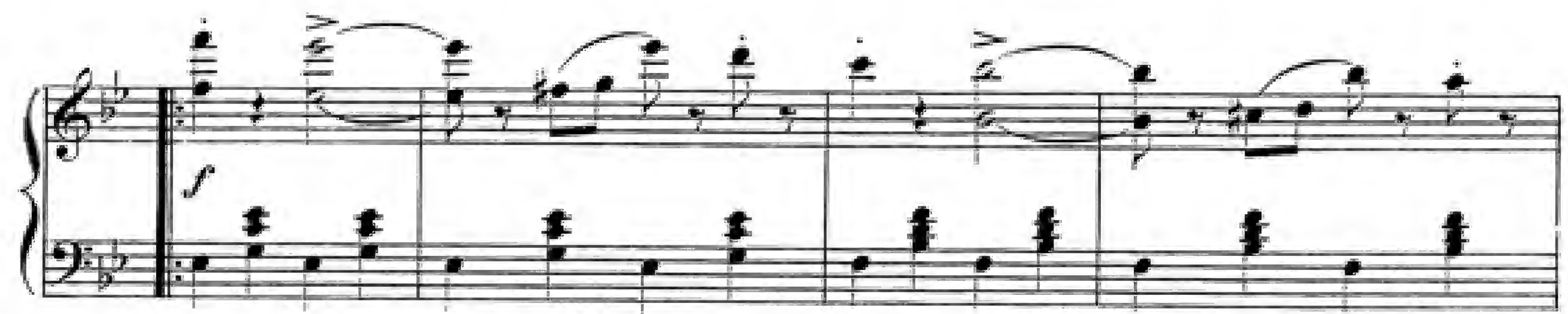
METROPOLITAN MARCH.

March.

Rudolf Bial.

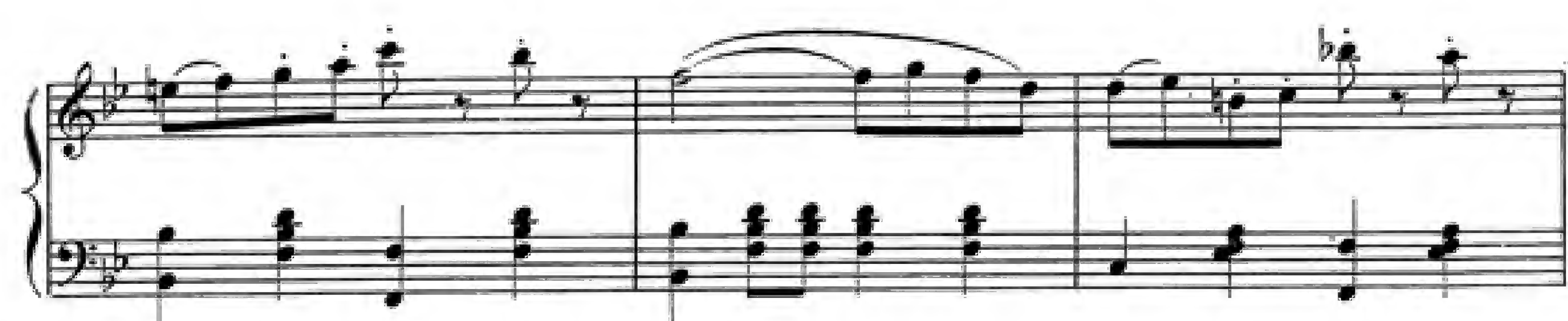
The musical score for 'Metropolitan March' is written for piano in 2/4 time, key of B-flat major. It consists of five systems of piano accompaniment. The first system begins with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system features piano (p) dynamics in both hands. The third system continues the piano accompaniment. The fourth system also continues the piano accompaniment. The fifth system includes a first ending (1.) and a second ending (2.) marked above the right hand staff.

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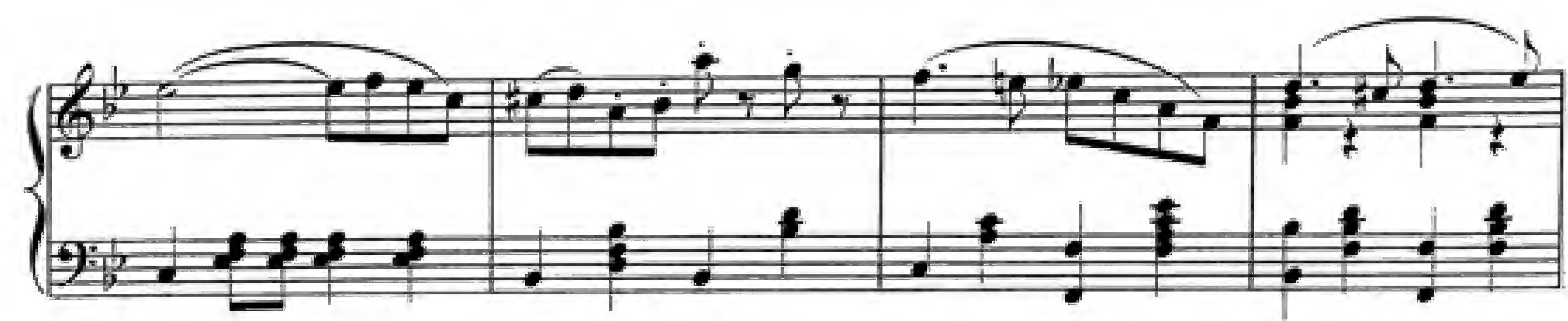




The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass clef accompaniment features a steady eighth-note pattern: G3, A3, B-flat3, C4, D4, E-flat4, F4, G4. A dynamic marking of *p* (piano) is placed above the first measure of the treble staff.




The second system continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a B-flat4 and a C5. The bass staff continues with the eighth-note accompaniment, maintaining the harmonic foundation.



The third system shows further development of the melody in the treble staff, with a B-flat4 and a C5. The bass staff accompaniment remains consistent with the eighth-note pattern.



The fourth system continues the musical progression. The treble staff has a melodic line with a B-flat4 and a C5. The bass staff accompaniment is consistent.



The fifth system concludes the piece. The treble staff ends with a half note C5. The bass staff accompaniment concludes with a final chord in the bass clef.

Trio.

p

1. 2.

p

f

March D. C. al